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for

December, 1939

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BN	Blue Note	P	Parlophone
C	Columbia (CM, Masterworks Set)	PAT	Pathé
CdM	Le Chant du Monde	PD	Polydor
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Vol. I

Record Reviews for December, 1939

No. 12

Auber: Le Cheval de Bronze—Overture. London Philharmonic Orchestra conducted by Constant Lambert. 2 sides, 12" disc, No. V-12511, price \$1.50.

Continuing the series of overtures from the works of Auber which Mr. Lambert has recorded for H.M.V. recently, we have a well played and remarkably clear and clean recording of *The Bronze Horse Overture*. The wealth of orchestral detail in this rather simple but gay disc is worth listening to if for no reason other than to convince your ears that such good recording can be done.

There were two other versions available: Goossens (G-C1997); Godfrey (C-DX69), but these are definitely replaced by this fine new modern recording.

BACH

Bach: Choral Preludes: "Wachet Auf! Ruft uns die Stimme" (Vol. 7, No. 57); "In dulci júbilo"; "Nun freut euch, liebe Christen g'mein" (Vol. 7, No. 44); "Nun komm' der Heiden Heiland" (Vol. 7, No. 45) & Daquin: Noel Grand Jeu et Duo (No. X from "Livre de Noels"); Noel sur les Flutes, E. Power Biggs (Organ of the Germanic Museum of Harvard University). 4 sides, 2-12" discs, Nos. V-15729/30 in Set VM-616, price \$4.50.

This set contains many lessons in what not to do. Perhaps the most important is that the recording company should not have attempted these discs without the assistance of a musical consultant who knows the organ and its literature. The results are contrary to all good musicianship. Another point to be raised is: why couple these two composers in an album? If these discs are played on a "laboratory" playback they undoubtedly will sound fair, but as most of us do not have that type machine in our homes we find these useless. The artistic integrity of the soloist might be questioned for the shabby treatment the *Wachet Auf!* receives.

Repeats are not observed and some of the tempi will stand questioning. Only *Nun komm' der Heiden Heiland* is a "first," while the others have had excellent treatment in the Pathé *Three Centuries of Organ Music*. In *dulci júbilo* is the same version as played by Laumann on G-X4975.

The Daquin Noels are truly delightful but from these Victor renderings of them you could never guess it. Listen to the same Organist playing the same organ but recorded by Technichord (TC-1139) listed in this month's Supplement and you will understand our feelings on the subject.

The late S. L. Rothafel used to say in the early days of radio to one of the organists at the Capitol theatre to play "on his box of whistles"—that is just about what this set VM-616 amounts to.

For domestic organ recordings we still suggest Musicraft or Technichord.

Bach: Suites (Sonatas) for Unaccompanied Cello: No. 2, in D Minor; No. 3, in C Major. Pablo Casals. 6-12" discs, Nos. V-15671/6 in Set VM-611, price \$12.00.

This marks the appearance of Volume VI of the Bach Society. Issued in England in June of 1938, these discs met with great acclaim, and now Victor has issued them domestically but still with the society restrictions.

This album which has been eagerly awaited by a host of music lovers is accompanied by a booklet of notes on the Suites by J. A. Westrup, who wrote the original copy for the English issue.

The set is expertly played and the flawless recording will be appreciated by many. Casals, whose name appears all too infrequently on the lists, is the ideal interpreter for this series and we hope that the rest of the Suites—there

are six in all—will find their way into the domestic lists.

The only other recording of a complete Suite from this series is to be found on Musicraft (MC-19): No. 4, in E-flat Major, played by Iwan d'Archambeau.

J. C. Bach: Concerto (Harpsichord) in E-flat Major Op. 7, No. 5, Ralph Kirkpatrick with Hildegard Donaldson and Lois Porter (violins) and Aaron Boden horn (cello), 4 sides, 2-12" discs Nos. MC-1123/4 in Set MC-38, price \$3.50.

A delightful companion set to the two discs of *Concerto in G Major*, Op. 7, No. 6, played by Marguerite Roesgen Champion (V-4441/2) and issued by Victor last month on the *Connoisseur's List*.

This concerto is in three movements: *Allegro di molto*; *Andante*; *Allegro*, and as performed by these artists will be a most welcome addition to the lists of older music. The performers are the same who participated in the chamber music festivals in colonial Williamsburg and New Haven.

The spirit of the composition has been caught by the artists and transferred to the discs in a manner which will hold your attention and give you much enjoyment. A set of "first" discs which we highly recommend for its artistry and beautiful recording.

BAX

Bax, Sir Arnold: Sonata for Viola and Piano, by William Primrose and Harriet Cohen (7 sides); *Nonet, for String Quartet with Bass, Flute, Clarinet, Oboe and Harp*, by the Griller Quartet, V. Watson, J. Slater, F. Thurston, L. Goossens, Mme. Korchinska (4 sides); *Mater Ora Filium*, by the B.B.C. Chorus directed by Leslie Woodgate (3 sides). English Music Society—Vol. II. 14 sides 7-12" in Set CM-386, \$14.00.

Accompanied by an informative booklet of notes which begs us not to be too hasty in judging Bax, which is a necessary admonishment in the case of unfamiliar music, Columbia has made this interesting and valuable account of the earlier period of composition of Bax at a very opportune time. The *Sonata* dates from the 1924 Salzburg Festival of the International Society for Contemporary Music, where it was performed by Miss Cohen and Lionel Tertis. There is a Celtic intensity of emotion, perhaps it may not be congenial to all tastes, but there are a warmth of tone and wealth of new effects which are quite extraordinary. In the *Nonet*, a shorter work, the tension is relaxed and we have time to revel in a whole kaleidoscope of fabulous instrumental color which the blending of the nine instruments makes possible. In instrumental works of this type Bax displays an ear which goes beyond Debussy's, and a frankness of emotional utterance that reminds us of Tchaikowsky. This is also true in his sacred music. In the *Mater Ora Filium*—a Motet for unaccompanied choir—there are a sweetness of tone and flexibility of line that hark right back to Palestrina, although one can spot a touch or two of Verdi.

The performances of these works is of an unusually fine standard. The *Viola Sonata* gets a splendid exposition from Primrose and Miss Cohen, and is beautifully recorded. The *Nonet*, with its nine instrumental timbres, is a recording that the engineers and artists can well be proud of. The complex timbres and the shades of luminous tone have been captured with the greatest fidelity. There is an excellent balance which is maintained throughout the work. The motet makes appalling demands upon the choir, although there is a bit of strain upon the sopranos; nevertheless, the recording is especially good.

In summing up this interesting and stimulating album, we feel that it may take several hearings before one becomes accustomed to Bax's medium: but on no account should this music be neglected.

BEETHOVEN

Beethoven: Piano Sonata Society. Vol. XV. Artur Schnabel (piano). 14 sides, 7-12" imported discs in a Society Album, subscription price, \$17.50, complete.

Seven Bagatelles, Op. 33 (6½ sides)

"Für Elise," (½ side)

Menuet in E-flat Major (1 side)

Variations in E-flat Major ("Eroica"), Op. 35 (6 sides)

Continuing the "small" Beethoven, Schnabel gives us a well played and recorded set. The *Bagatelles*, Op. 33, is a collection of small pieces written over a period of twenty years, from when Beethoven was twelve years of age to when he was thirty-two. The order is believed to be more or less chronological, which gives them some historical interest, and one or two of the later ones have interest and charm on their own account. The little fragment *Für Elise* has been recorded by Schnabel before. The *Menuet*, dating from 1783, when Beethoven was thirteen years of age, is quite a serious work. The most important work in this set is the "Eroica" *Variations*, which is on a theme from the ballet *Prometheus*, and which he used again for the set of variations forming the last movement of the *Eroica Symphony*. This music foreshadowed the Beethoven of the third period.

Schnabel has, as we have said, given us an album of secondary Beethoven, well played and the recording is on the whole first rate.

Beethoven: Overture—Die Weihe des Hauses, Op. 124 (3 sides) & **Paisiello: Barber of Seville—Overture**. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs Nos. V-12518/9 in Set VM-618, price \$3.50.

We can not think of a poorer choice of Orchestra or conductor for the *Consecration of the House*. The lack of vitality and the dryness of the recording make this the least desirable set on this month's list. The conductor does not give this pompous music the necessary punch and as a result we have a most uninteresting reading. The *Barber of Seville* of Paisiello was highly esteemed before the advent of Rossini's masterpiece and if this is a convincing

reading of the score we can fully understand its disappearance from the stage.

Compare this version of the *Consecration of the House* with the magnificent recording by Weingartner and the London Philharmonic (CM-X140); not only is there a fullness of the orchestra but Weingartner gives us a masterly reading.

Bohm: *Still wie die Nacht*. See reverse side of Schubert: *Des Baches Wiegenlied*.

Brahms: See under Collections—*Lieder Recital*.

Buxtehude: *Cantata—Send hid din Engel*. The Copenhagen Men and Boys Choir (in Danish) with Finn Viderö (organ) and string ensemble directed by Mogens Wöldike. 2 sides, 12" disc, No. C-69752D, price \$1.50.

Everyone knows the popular legend of how Bach is supposed to have travelled to learn from the great Buxtehude. Safe to say many could not differentiate between the two masters in this composition, the German title being *Befiehl dem Engel, dass er komm'*. The Cantata is given a stirring performance by this well schooled choir. The balance of the voice parts is notable, besides having such a fine balance all around.

However, a word of censure must be given those responsible for the careless labeling of the disc. The playing order of the sides of the Cantata are not designated nor is mention made of the fact that Finn Viderö is at the organ nor any credit given for the small string ensemble which adds so much to the authenticity of this performance.

A disc of superior merit which will be greatly appreciated by those who already own the Musicraft discs of: *O Fröhliche Stunden* (MC-1009); and *Singet dem Herrn ein neues Lied* (MC-1008).

Cascoilini: *Quaerite Primum*. See reverse side of Palestrina: *O bone Jesu*.

CHOPIN

Chopin: *Fourteen Waltzes*. Edward Kilenyi (piano) 10 sides, 5-12" discs in Set CM-390, Nos. C-69762/6D \$7.50.

No. 1, in E-flat Major, Op. 18; No. 2, in A-flat Major, Op. 34, No. 1 (C-69762D)

No. 3, in A Minor, Op. 34, No. 2; No. 4, in F Major, Op. 34, No. 3; No. 8, in A-flat Major, Op. 64, No. 3. (C-69763D)

No. 5, in A-flat Major, Op. 42; No. 6, in D-flat Major ("Minute"), Op. 64, No. 1; No. 10, in B Minor, Op. 69, No. 2. (C-69764D)

No. 7, in C sharp Minor, Op. 64, No. 2; No. 9, in A-flat Major ("L'Adieu"), Op. 69, No. 1. (C-69765D)

No. 11, in G-flat Major, Op. 70, No. 1; No. 12, in F Minor; Op. 70, No. 1; No. 14, in E Minor (Posth.); No. 13, in D-flat Major, Op. 70, No. 3. (C-69766D)

Columbia gives us a great treat with this admirable recording of the fourteen waltzes by Kilenyi, which replaces the very early one by Robert Lortat (CM-171). The playing of Kilenyi, an American of Hungarian descent, is that of a sincere artist. He is a pupil of Ernst von Dohnanyi, and has concertized extensively in Europe, winning lavish critical acclaim from musicians, the press and music lovers.

The only other complete recording of the Waltzes is that by Cortot (VM-500) and comparing the two sets has brought out much to be admired in the young artist's conception of the works. Not only is his tone more lyrical; to say that he has the most beautiful touch of the newer artists would not be saying too much. His musicianship is of the finest. Every delicate nuance and his judicious use of rubato have combined to give us one of the most interesting and poetical readings of these works on discs.

The recording engineers have fairly outdone themselves. Every subtle shade of color has been faithfully captured in the finest piano recording to date.

Accompanied by an excellent booklet of notes from the writings of the late James G. Huneker, this set will be a welcome addition to your music library.

Corelli: *Concerto Grosso in G Minor ("The Christmas Concerto")*, Op. 6, No. 8. London Symphony Orchestra conducted by Bruno Walter. 4 sides, 2-12" discs. Nos. V-12495/6 in Set VM-600, price \$3.50.

Arcangelo Corelli was not only the greatest violin player of his day, but as a composer he advanced materially the art of concerted instrumental writing. Shortly before his death he completed his most consequential work; a set of twelve *Concerti grossi*, Op. 6. The title indicates that these were written for two violins and cello as a solo group (the "concertino"), with accompanying strings, which might be doubled at pleasure (this orchestral accompaniment was also called, like the form itself, the "concerto grosso," as distinguished from the "concertino," the solo group). The player at the cembalo or organ filled out and often elaborated the accompaniment from the *basso continuo*, or figured bass.

This Concerto was composed for performance at Christmas and in the *Pastorale* there are clear hints of the picture of the Nativity that must have been in Corelli's mind. This recording, originally reviewed hurriedly in the November *Record Supplement* from the imported pressings, is one of great beauty and charm. Bruno Walter and his men have given us a clean and life-like recording with a fine balance, making these discs the best version available.

Cowell: *Movement for String Quartet*. See Piston: *String Quartet No. 1*.

Daquin: *Noels*. See Bach: *Choral-Preludes*.

Daquin: *Variations on a Noel* (No. X in the "Livres de Noels") & Handel: *The Cuckoo and the Nightingale* (from *Organ Concerto No. 13*). E. Power Biggs (Organ of the Germanic Museum of Harvard University). 12" disc, No. TC-1139, price \$1.50.

Louis Claude Daquin (1694-1772) became a church organist at the age of twelve and later became organist of the Chapel Royal. Other than his harpsichord piece *Le Coucou* his works are not well-known. He composed many organ works and most of his output is still in manuscript. The work recorded here is charming and the ingenuity of thematic treatment is interesting. The *Cuckoo and the Nightingale* of Handel is well known and has been available on G-DA1261, played by Herbert Dawson and the London Symphony in a somewhat oldish recording. Both of these selections are well recorded and will give you a nice respite from some of the more serious discs.

Elgar: Pomp And Circumstance, Op. 39—No. 1, Land of Hope And Glory; & No. 4. The Band of H. M. Coldstream Guards with Herbert Dawson at the Organ. 2 sides, 12" disc, No. V-36236, price \$1.00.

Big full-blooded recording of two of the Pomp And Circumstance group with a cornet solo by S. Hewlett in Land of Hope and Glory.

GOUNOD

Gounod: Faust—Trio. See reverse side of Verdi: *Rigoletto—Quartet*.

Gounod: La Reine de Saba—Prête-moi ton aide, Act II & Mascagni: Cavalleria Rusticana—Addio alla madre. Enrico Caruso (tenor in French and Italian respectively) with Symphony Orchestra. 12" disc, No. V-15732, price \$2.00.

Originally recorded about twenty-five years ago these two arias are most welcome on their return to the catalogue. Neither of these have had an adequate representation in the domestic catalogue for several years.

Both of these arias are beautifully sung and the newly recorded orchestral accompaniment makes this a very desirable addition to your library.

We might say that nearly every contemporary tenor should be led to the nearest Gramophone and forced, if necessary, to listen to "real singing" where there is what is called a vocal line.

Handel: The Cuckoo and the Clock. See reverse side of Daquin: *Variations on a Noel*.

HAYDN

Haydn: Symphony No. 104 in D Minor ("London"). Edwin Fischer and his Chamber Orchestra. 6 sides, 3-12" discs, Nos. V-12512/4 in Set VM-617, price \$5.00.

Another of the works reviewed last month in the *Record Supplement* from the imported pressings. Little more is to be added at this time except upon repeated hearing we are still of the opinion that we might have had a more vital reading. The recording, while generally good, is not without one or two weak points; the cloudiness of the strings in the second movement and the extremely weak pianissimi mars our complete enjoyment.

Hindemith: Kleine Kammermusik, Op. 24, No. 2. Los Angeles Wind Quartet. 2-10" discs, Nos. C-17169/70D in Set CM-X149, price \$2.50.

There has been a demand for this composition of Hindemith dating from his second phase of development. Written during the post-war year of 1922, this composition shows an ironical and at times even a bitter undertone. When asked to publish an analysis to his compositions, he is said to have refused because he feared that "those who had not enough sense and ear to follow his music without literary help would hardly be aided by a formal dissertation." His music, spontaneously created, can best be enjoyed by spontaneous listening. This holds true for this work. It is in four parts: *Lustig; Walzer; Ruhig und Einfach; Schnell*. The present recording is by a group of musicians employed in Hollywood motion picture studio orchestras. They are: Haakon Bergh (flute and piccolo); Gordon Pope (oboe); D. H. McKenney (clarinet); Don Christlieb (bassoon); Jack Cave (horn).

The only other version of this work is an old acoustical one made by the Leipzig Wood Wind Quartet for Polydor, which leaves the field open to this well played and recorded version.

Howells: Elegy for Strings. The Jacques String Orchestra conducted by Reginald Jacques. 2 sides, 12" disc, No. C-69751D, price \$1.50.

An interesting work of definitely pastoral characteristics by Herbert Howells, a British composer. The Jacques Orchestra gives us an eloquent reading and the recording has been well accomplished.

Infante: Danse Andalouse Sentimiento, No. 2 (from "Three Dances Andalouses"). José and Amparo Iturbi (two pianos). 2 sides, 12" disc, No. V-15734, price \$2.00.

A nice disc by the popular Iturbis. The music is of no great moment but the recording has been well accomplished. **Mascagni: Cavalleria Rusticana—Addio alla madre.** See reverse side of Gounod: *La Reine de Saba*.

Melartin: Gib mir dein Herze. See Sibelius: *Im Feld ein Mädchen singt*.

MOZART

Mozart: Symphony No. 36, in C Major ("Linz"). K.425. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 7 sides, 4-12" discs, Nos. C-69737/s40D in Set CM-387, price \$5.50.

Mozart and his wife returning from their first visit to the composer's father were invited by Count Thun to appear at a concert to be given in his private theatre at Linz. They arrived on October 30th, and before the concert, which took place on the 4th of November, this symphony was written.

The Symphony is scored for the usual string, with oboe, bassoon, horns, trumpets and drums, but there are no clarinets or flutes, probably because these were not available in Count Thun's orchestra. The work shows the influence of Haydn and is in four movements: *Adagio-Allegro spiritoso* (2 sides); *Poco Adagio* (2 sides); *Menuetto and Trio* (1 side); and *Finale, Presto* (2 sides). The quick movements are notable for their festive and brilliant character, and the exquisite slow movement is enriched by the use of trumpets and drums.

This recording, aside from Beecham's beautiful reading, is highly recommended. There are a good depth of bass, beautiful detail and a soft brilliance of the strings which make it truly remarkable. Columbia's standards are very high and this set fully meets all the requirements.

The version by the B.B.C. Orchestra-F. Busch (VM-226) is differently conceived and is now a bit dated, therefore it does not hold its own against this superb set by Sir Thomas and the London Philharmonic.

PADEREWSKI

Paderewski: Concerto in A Minor, Op. 17. Jesus Maria Sanromá (piano) and Boston "Pops" Orchestra conducted by Arthur Fiedler. 8 sides, 4-12" discs, Nos. V-15713/6 in Set VM-614, price \$8.00.

This concerto was started in '88 and scored in Paris in '89, as Paderewski tells in his Memoirs. For his American debut, which took place at the Music Hall in New York on November 17, 1891, this work was on the program. This fact gives us a clue as to the definite romantic appeal of the work. It is music which has been deeply felt by its composer; it is patriotic, national music, simple in thematic structure, and beautifully colored both in its harmony and its instrumentation.

There are three movements: *Allegro* (4 sides); *Romanza* (2 sides); *Allegro molto vivace* (2 sides). Sanromá and Fiedler give us a very fine interpretation of the work. The piano tone is a bit "strained" due no doubt to the very high level of the recording but on the whole the recording is at least satisfactory. This set makes a nice souvenir of Paderewski's talent as a composer.

Paisiello: Barber of Seville—Overture. See Beethoven: *Overture—Die Weihe des Hauses.*

Palestrina: O bone Jesu (Motet a cappella) & Casciolini: Quærite Primum (Motet a cappella). University of Pennsylvania Choral Society directed by Harl McDonald. 12" disc, No. V-15731, price \$2.00.

Two well sung motets with a good balance of tone and clarity of voice parts. The Palestrina *O bone Jesu* has been out of the Victor catalogue for quite some time as sung by the Florentine Choir (V-9159). There is a version by St. Léon de Nancy Choir (PAT-X93051) but we prefer this newer recording. The *Quærite Primum* of Casciolini is a "first" and the composition dates from the 18th Century.

PISTON

Piston: String Quartet No. 1, (5 sides) & Cowell: Movement for String Quartet. Dorian String Quartet (Alexander Cores, Harry Friedman, David Mankovitz, and Bernard Greenhouse). 3-12" discs, Nos. C-69745/7D in Set CM-388, price \$5.00.

Walter Piston (b. Rockland, Me., 1894) is now an associate professor of music at Harvard. After matriculating at Harvard in 1924 he continued his musical studies in Paris under Nadia Boulanger. He has held both the John Knowles Paine and Guggenheim Fellowships. There is a great deal of interest being shown in "new names" for the record lists by the various companies and it is only fitting that Columbia should do so handsomely by a native composer.

This Quartet was composed in 1933, and first performed in March 1934 by the Chardon Quartet of Boston. There are three movements: *Allegro*; *Adagio—Moderato un poco mosso*; *Allegro vivace*. The composer has worked his ideas in a most interesting and stimulating manner. The work opens with a vigorously rhythmic and dissonant theme in the key of C. There is, however, a great deal of writing that is beautifully lyric; especially the second theme of the first movement which is introduced by the viola. A work of great interest to the collector of contemporary chamber music.

Henry Dixon Cowell (b. Menlo Park, Calif., 1897) who has been called, by Nicolas Slonimsky, together with Piston, two composers who were representative of distinctive American styles in music. The *Movement for String Quartet* dates from 1934, and represents the mature Cowell style. It is dissonant music. However, there is a simplicity to the rhythmic and tonal ideas which gives clarity to the whole.

The players performing these works have given us an arresting and stimulating reading of these "Moderns". The ensemble work of the Dorian Quartet is very good and they have been well recorded.

PIZETTI

Pizetti: Sonata (Violin and Piano) in A (1918). Yehudi and Hepzibah Menuhin. 7 sides, 4-12" discs, Nos. V-15721/4S in VM-615, price \$7.00.

Ildebrando Pizetti (b. 1880) is not an out-and-out "modernist". Embracing the accepted forms and the more or less familiar patterns of musical expression, he is, nevertheless, willing to accept and make use of the harmonic contributions of his contemporaries. The Sonata was composed in the period between the autumn of 1918 and the winter of 1919. There are three movements: *Tempestoso*; *Pregliera per gl'innocenti*; *Vivo e Fresco*. The opening movement is dominated by two themes, one given to the piano and the other taken by the violin shortly after the beginning. There is a development of these and a short and more simple second section which leads back to the

opening themes building to a dramatic close. The second movement *Prayer for the Innocents* the opening measures of which are set to the words *O our Lord, have pity upon all the innocents who do not know why they must suffer.* Castelnuovo-Tedesco writing of this movement has said: "It is not only a sublime page of music, but a veritable gospel of charity. There is in this movement a lovely juxtaposition of distinctly modern harmonies with 'almost Monteverdian chords.'" The final movement *Lively and Fresh*, is as Castelnuovo-Tedesco wrote: "After so much pain, a new breath of life returns... It is the eternal law of life..."

The recording has been accomplished in a truly remarkable manner. There is a fine balance between the two instruments and the tone of each has been captured in a most life-like manner. In closing, the performance given by the Menuhins is one of deep sympathy and understanding, and we recommend that you listen to this interesting work.

RAVEL

Ravel: Ma Mère l'Oye. C. B. Symphony Orchestra conducted by Howard Barlow. 4 sides, 2-12" discs, Nos. C-69753/4D in Set CM-X151, price \$3.50.

Mr. Barlow and his men have given us a very fine reading of Ravel's *Mother Goose Suite*. There are five parts: *Pavane of the Sleeping Beauty*; *Hop-o'-My Thumb*; *Laideronette, Empress of the Pagodas*; *The Conversations of Beauty and the Beast*; *The Fairy Garden*. The recording of these discs is all that one can desire from a technical side. Every graduation of tone and the particular timbre of the instruments has been captured with the greatest fidelity. The reading has been well conceived and we have a set of discs which are well recommended.

There are several versions available: N. Y. Symphony-Damrosch (CM-74), now quite out dated; Concerts Colonne-Pierne (D-25319/20) a good reading and fair recording; Boston Symphony-Koussevitzky (V-7370/1) which we highly recommend both as to recording and reading. You will have to decide for yourself as to whether you prefer Koussevitzky's more delicate and subtle reading or Barlow's exceptional recording.

SCHUBERT

Schubert: Des Baches Wiegenlied (Die Schöne Müllerin, Op. 25, No. 20) & Bohm: Still wie die Nacht. Elisabeth Schumann (soprano) with piano and orchestral accompaniments respectively. 12" disc, No. V-15735, price \$2.00.

Des Baches Wiegenlied as sung by Mme. Schumann with George Reeves' skillful accompaniment is one of the month's major delights. The familiar *Still wie die Nacht* is sung to orchestral accompaniment; and these two selections are most welcome on this disc.

Schubert: Der Hirt auf dem Felsen, Op. 129. Isabel French (soprano), P. Mimart (clarinet), R. Hughes (piano). 2 sides, 12" disc, No. TC-1129, price \$1.50.

Unfortunately for Mrs. French she has the unusually fine disc of Elisabeth Schumann (V-14815) as competition. It is only fair to say that fine as this disc is it must take second place to Schumann's. The recording is first rate and the balance between the voice, clarinet and piano might well serve as a model. For some other very fine singing by this popular Boston artist see the *Technicord* set, TC-2, reviewed in our October *Record Supplement*.

Schubert: See also under *Collections - Lieder Recital*.

Sibelius: Im Feld ein Mädchen singt, Op. 50, No. 3 & Melartin: Gib mir dein Herze, Op. 73, No. 1. Aulikki Rautawaara (soprano) with F. Leitner (piano). 10" imported disc, No. T-A2520, price \$1.50.

Two "firsts", which will appeal to the lovers of Finnish song literature. The composer of *Gib mir dein Herze*, Erikki Melartin (1875-1937) was a prolific writer well known in his native Finland where he was dean of the Helsinki Conservatory from 1911 until his death.

Rautawaara sings these two songs nicely and the accompaniments are well played.

STRAUSS

Strauss, Johann: Rediscovered Music. C. B. Symphony Orchestra conducted by Howard Barlow. 6 sides, 3-12" discs, Nos. C-69755/7D in Set CM-389, price \$5.00.

Serail-Tänze (2 sides) (C-69755D).

Explosions Polka; Electrofor Polka; Festival Quadrille (C-69756D)

Paroxysmen Walzer (2 sides) (C-69757D).

The world is greatly in debt to the late Paul Löwenberg who collected the music of the Lanner-Strauss period which otherwise would have been lost forever. The music in this album is not great but it is good and you will find it an excellent relaxation. The *Serail-Tänze* is one of Strauss' earliest compositions and is listed as Op. 5. The *Electrofor Polka* was scored by Strauss himself and dedicated to the students of the Vienna-Hoch-Schule. *Festival Quadrille* is based on five English songs of the period and ends with the 1870 "swing version" of *Just Before the Battle Mother*—yes and they didn't have radio then. The *Paroxysmen Walzer* was written and dedicated to the medical students of the Hoch-Schule.

The recording is good and the conductor catches the fascinating spirit of *Alt wien*.

Strauss, Richard: Ein Heldenleben—Tone Poem, Op. 40. Philadelphia Orchestra conducted by Eugene Ormandy. 10 sides, 5-12" discs, Nos. V-15661/5 in Set VM-610, price \$10.00.

Since 1929 when Victor issued *A Hero's Life* by Mengelberg and the N. Y. Philharmonic-Symphony (VM-44) we have had a set which has been the standard until now. However, as far as interpretation, it still is our choice over this beautifully recorded but somewhat disappointing reading which Ormandy has given us.

The new set is one of the finest technically to come from the Academy of Music. There is a wealth of detail and a definition which places it among the best of contemporary recordings. Listen for the trumpet calls before the battle; the beautiful harp and wood-wind passages, as well as the unusually fine balance between the solo violin and the orchestra. Technically a "must", but to us it just misses being the last word.

Strauss, Richard. See also under **Collections—Lieder Recital.**

Tchaikowsky: *None But The Lonely Heart*, Op. 6 No. 6 & *Pilgrim's Song*, Op. 47, No. 5. Nelson Eddy (baritone in English) with orchestra conducted by N. Finston. 10" disc, No. C-17171D, price \$1.00.

There are many and various recordings of these two songs and this will not be the disc that will cause you to throw away your choice to date.

Mr. Eddy has been well recorded but his interpretations are undistinguished.

Verdi: *Rigoletto*, Act III—Quartet, "Fairest Daughter of the Graces" Noel Eadie (s), Edith Coates (s), Webster Booth (t), Arnold Matters (b) & **Gounod:** *Faust*, Act V—Trio, "Then Leave Her" Joan Cross (s), Webster Booth (t), Norman Walker (bs) with London Philharmonic conducted by Warwick Braithwaite. 12" disc, No. V-35325, price \$1.00.

Two very creditable performances by some of England's best young artists who are members of the famous Sadler's Wells company. Good recording and some good singing in English which is not any worse than having to listen to *Bajazzo* or *Le Crépuscule des Dieux*!

WAGNER

Wagner: *Die Meistersinger*, Act III—Complete. 30 sides, 15-12" discs in two volumes: Nos. V-15683/92 in Set (VM-537 (\$20.00); Nos. V-15693/7 in Set VM-538 (\$10.00) \$30.00 complete.

Cast

<i>Hans Sachs</i>	Hans Hermann Nissen (B)
<i>Pogner</i>	Sven Nilsson (Bs)
<i>Beckmesser</i>	Eugen Fuchs (Bs)
<i>Walter</i>	Torsten Ralf (T)
<i>David</i>	Martin Kremer (T)
<i>Eva</i>	Margaret Teschemacher (S)
<i>Magdalena</i>	Lene Jung (C)

with

Chorus of the Dresden State Opera and the Saxon State Orchestra conducted by Karl Böhm.

It almost seems too good to be true and when you hear this magnificent recording you will almost doubt your ears, for such fidelity has never been captured on discs before.

The solo parts are nobly sung by this outstanding cast.

The choral singing would be difficult to surpass in beauty of tone, discipline, and clarity. Perhaps the most important part of the ensemble is the orchestra and the Saxon State rises superbly to the occasion under the leadership of Böhm. No doubt, many who listen to this set will marvel, at the wealth of detail, the splendid string tone, the grand edge on the bass, and the singular clarity of the wood-wind and the percussion instruments even in the fullest tutti. The most breath-taking accomplishment is the sense of space and perspective in the scene in the meadow on the banks of the Pegnitz with which the second volume begins. That scene with the large groups of people and the lively orchestral accompaniment has been transferred to discs in such a manner that one is left speechless. Every thing sounds perfectly in its place, and it seems uncanny that this is so faithfully communicated with all the thrill of a visible performance.

The first volume takes us from the Prelude of the act to the change of scene when the five characters depart for the festival. Up to this point the recording has given us the sense of intimacy of Sachs's house. Volume two opens with the arrival of the Guilds with banners flying. The realization of the crowd and the sense of space is, as we have said, uncanny, but the burst of homage to Sachs by the crowd is staggering in its realism.

The cast acquits itself with distinction. Nissen as Sachs is remarkable, not only for the beauty of his voice but also for the sincere characterization he gives us. Fuchs plays the ungrateful part of Beckmesser very well: he has just the right voice for it, and his words are clearly enunciated. The only criticism we have is that Teschemacher is not the ideal Eva, but she handles her part well and to quibble on this point would be most ungrateful.

This set will rank as one of the major achievements of recorded music for many years to come.

HUGO WOLF

A Collection of Six Songs. Lotte Lehmann (soprano in German) with Paul Ulanowsky (piano). 6 sides, 3-10" discs, Nos. V-2029/31 in Set VM-613, \$5.00.

Frühling Übers Jahr & In der Frühe. (V-2029)

Auf ein altes Bild & Heinweh. (V-2030)

Auch kleine Dinge & Peregrina No. 1. (V-2031)

To be reviewed next month.

Wolf: See also under **Collections—Lieder Recital.**

COLLECTIONS

Lieder Recital. Hulda Lashanska (soprano) with Elsa Fiedler (piano). 8 sides, 4-10" discs, Nos. V-2025/8 in Set VM-612, price \$6.50.

Brahms: Auf dem Kirchhofe, Op. 105, No. 4; Die Mainacht, Op. 43, No. 2 (V-2025)

Schubert: An die Musik, Op. 88, No. 4; Des Mädchens Klage, Op. 58, No. 3 (V-2026)

R. Strauss: Ruhe, meine Seele, Op. 27, No. 1; Die Nacht, Op. 10, No. 3 (V-2027)

Hugo Wolf: Verborgenheit; Das verlassene Mädchen (V-2028)

Hulda Lashanska won an enviable place for herself many years ago, and has been out of the public eye so long that we cannot imagine any justification for issuing this set. Every song in the collections has been done at one time or another by all of the greatest artists and Mme. Lashanska's wooden tones do not lend charm, nor will they cause you to forget for one moment the interpretations of such artists as Elena Gerhard, Lotte Lehmann, Herbert Janssen or Alexander Kipnis.

The balance between the voice and the piano has been well maintained and the piano tone is faithfully captured.

DICTION

Wilde: The Importance of Being Earnest. Lady Bracknell interviews John Worthing. Edith Evans and John Gielgud. 2 sides, 10" disc, No. V-4445, \$1.00.

Originally reviewed in the July Record Supplement, this disc still gives us considerable enjoyment. Miss Evans and Mr. Gielgud read their lines in a most engaging manner and we recommend this amusing scene to you.

GREGORIAN CHANT

Rhythmique Grégorienne:

Vol. I—Solfège Pédagogique. "Indroit Statuit" (Mode I); Solfège—Kyrie "Firmator Sancte" (Mode VI); Kyrie "Opater Excelse" (Mode VIII); Repons "Collegerunt" (Mode II); Offertory "Veritas Mea" (Mode II); Le Rythme—Exposé pédagogique de Rythme Elementaire; Le Rythme—Exposé pédagogique du Grand Rythme & Chiffre; Graduel "Eripe Me" (Mode III);

Kyrie "Pater Cuncta" (Mode VIII); Kyrie "Stelliferi" (Mode I). Ornaments: Leçon pratique sur leur exécution; Antiennes: "Sacerdos In Aeternum" (Mode I); "Miserator Dominus" (Mode II); "Calicem" (Mode III); "Sicut Novellae" (Mode IV); "Qui Pacem" (Mode V); "Quo Abitt" (Mode VI); "Assumpta Est" (Mode VII); "Maria Virgo" (Mode VIII).

Vol. II—Indroit "Exsurge" (Mode I); Indroit "Cantate Domino" (Mode VI); Kyrie "Clemens Rector" (Mode I); Gloria Ambrosien (Mode IV); Graduel "Haec Dies" (Mode II); Alleluia (Mode IV); Alleluia (Mode II); Trait "Gaude" (Mode II); Credo VI (Mode IV); Offertory "Recordare" (Mode I); Sanctus IX (Mode V); Agnus Dei XV (Mode I); Communion "Videns Dominus" (Mode I); "Nemo" (Mode VII); "Spiritus" (Mode VIII); Ite Missa Est (Ton Pascal); Hymne "Creator Alme" (Mode IV); "Caelestis Urbus" (Mode I); Anthem "Ad Jesum Autem" (Mode I); "Salve Regina" (Mode V); Hymne "Tantum Ergo" (Mode V).

Benedictine Monks' Choir of Saint-Benoit-du-Lac. Province of Québec, Canada. 24 sides, 12-10" imported discs in two albums, complete with Instructor's manual and pupil's text book. \$35.00 the set.

Prepared by Dom Mercure, and having the endorsement of His Eminence Cardinal Villeneuve, Archbishop of Quebec, this set of discs will be of great value for all who are interested in Gregorian Chant; whether it be from the curiosity of a music lover or the more serious point of view of a pedagogue.

These discs are executed, in such a manner that will cause some dissention in the ranks; especially between the school of thought which holds that the Monks of Solesmes are the supreme arbitrators in style and execution. The careful study of this set will be very enlightening. Two possible lessons will be learned: either you will accept these as the best you have heard or you will disapprove the staccato style employed in several instances. However, the eminent Dom Mercure may purposely have had his examples sung in this manner to illustrate clearly the pitfalls to be avoided. From these examples the choir-master should have no difficulty in building.

The two books which accompany the set are very fine. The pupil's text is beautifully printed and by following the text closely one may see that some of the fine points are omitted in these discs. The Guide du Professeur has been prepared in a most thorough manner. Both books are printed in French.

A set of great educational significance.

PRONUNCIPHONE

The Pronunciphone Method—Good Taste in Speech. 7-10" discs with Manual, \$5.95 complete.

A set of discs accompanied by a manual for the improvement of everyday speech. Prepared under the guidance of Edward Hall Gardner, A.M., and E. Ray Skinner, Phonetician of the University of Wisconsin, this set gives the correct pronunciation of a great number of words in common usage as well as some "tricky" ones.

The recording is good and the voice on the disc is very easy to follow.

MEN OF MUSIC

Men of Music by Wallace Brockway and Herbert Weinstock. With an introduction by Deems Taylor, \$3.75.

Not often do we get a book on the lives of the composers and their works which bases its material on fact and lets the fiction take care of itself. That is just what Mr. Brockway and Mr. Weinstock have done in this instance. The subjects are treated in a fresh and intelligent manner and the critical views of the authors give the book a refreshing lack of stuffiness that makes for interesting reading.

This book is, we feel, an excellent gift for the person just starting a record collection, the music-lover whose reading in the literature of that art has not been wide, or the person who knows all but needs a refresher.

A list of recommended recordings is appended illustrating the compositions spoken about.

THE BLUES

Piano Improvisation in Four Parts. Meade "Lux" Lewis. 2-12" discs Nos. BN8/9 complete with album, \$3.00. Just the present for your jitterbug friend. Records of this type are not made they just happen and if the recorder happens around a unique souvenir is captured. Lewis is past master of this art and the recording has been accomplished in a really fine manner.

AFRICAN MUSIC

Rhythm In The Jungle. Vol. I. Recorded by Laura C. Boulton on the Strauss West African Expedition and issued by Victor on 8-10" double faced discs complete with album and booklet, price \$6.50.

With the assistance of Mrs. Boulton, we are enabled to give some advance information about this exceedingly interesting set of discs, for which there has been a crying need from both musical and educational quarters.

A collection of this kind must necessarily be representative, and we feel that the choice has been wisely made. The native instruments which have recorded range from a Kora—a twenty-one stringed instrument with a gourd base a native Marimba orchestra, to flutes of bamboo of exotic tone, and many interesting types of war drums. Examples of the music of the Malenki, Barbera, Bakwiri and Kru, to name but a few of the tribes represented; places as widely separated as Liberia, British Cameroons, the French Sudan and Timbaktu all contribute. There are examples of vocal music as well; war songs, lullabies, and a wrestling match song. Completing the selections is a "first" recording of some of the songs which make up the Oro—a most sacred of sacred ceremonies venerating the ancient kings of the Bini tribe obtained at Benin, Nigeria.

A booklet containing pictures and notes on the music performed accompanies this set and we are informed that it will be available shortly after the fifteenth of December. Each item of this collection has been recorded in a most life-like manner and those we have heard only stimulates our interest for more of Mrs. Boulton's recordings which have caused a sensation in musical circles.

CHILDREN'S RECORDS

Columbia announces a special release of the following sets:

How The Man In The Moon Lost His Face. Columbia Children's Music-Story Group. 3-10" discs in Set C-J1, \$2.50.

Captain Kidd's Cats. Columbia Children's Music-Story Group. 3-10" discs in Set C-J2, \$2.50.

These two attractive sets are from the Arabam Hall Stories. Reminiscent of the Gilbert and Sullivan operettas these make delightful listening. The album is profusely illustrated in attractive colors.

Herman The Littlest Locomotive. Vernon Crane (with sound effects). 2-10" discs in Set C-J3, \$1.50.

Cherub The Chick. Vernon Crane (with sound effects). 2-10" discs in Set C-J4, \$1.50.

Sugar Cookie Flats. Vernon Crane (with sound effects). 2-10" discs in Set C-J5, \$1.50.

As told by the author, these three sets from Vernon Crane's Story Book, will make a welcome addition to any child's record library.

Our Songs. Betty Martin (soprano) with S. R. Lewis (piano). 6-10" discs, in Set C-J8, \$3.50.

A collection of seventy-seven songs from *A Singing School Music Series (Book I)* published by C. C. Birchard Co. Well sung and recorded this set will make pleasing entertainment for children in the home and school.

FOLK MUSIC

SWISS

A Musical Mirror Of Life In Switzerland. The Swiss Ensemble directed by Walter Saxer. 3-10" discs in Set C-J6, \$2.50.

This collection from the four sections of Switzerland will be a souvenir de luxe for the devotees of the Swiss Pavilion at the World's Fair. The ensemble recorded here provided the music at the restaurant. This traditional music is played in a most engaging manner and the set is accompanied by an informative and well illustrated booklet.

AMERICAN NEGRO

Deep River (arr. Burleigh) & 1) **Dere's No Hidin' Place Down Dere**; 2) **Ev'ry Time I Feel De Spirit** (arrs. L. Brown). Marian Anderson (contralto) with Kostl Vehanen (piano). 10" disc, No. V-2032, \$1.50.

Three very popular numbers from Miss Anderson's programs which are sung with her usual sincerity. The recording is good.

FOLK SONGS OF MANY LANDS

Folk Songs of Many Lands. Engel Lund (soprano) with Ferdinand Rauter (piano). 8 sides, 4-12" discs, Nos. MC-1125/8, in album MC-39, price \$6.50.

Miss Lund, born of Danish parents in Iceland, has been acclaimed for her interesting recitals of folk music. Assisted by Dr. Rauter, her collaborator, Miss Lund performs these songs in a most delightful manner. The recording is first rate and the balance between the voice and piano has been expertly maintained.

The songs included in this collection are:

- | | |
|---------------|--|
| Iceland — | Littlu börnin leika sjer
Kvöldbaen
O min flaskan frida |
| Denmark — | Jeg kan se paa dine Oejne
De tolv hellige Ting
Roselik og hendes Moder (MC-1125) |
| Sweden — | Uti vaar hage
Limu lima
Var e du |
| Germany — | Dat du min Leevsten bist
Verstohlen geht der Mond auf |
| Switzerland — | Es kam ein Herr zum Schlössli
(MC-1126) |

Yiddish — Wus wet sein an Moschiach wet kumen?

A Dudele (MC-1127)

France — Guignolot de Saint Lazo
Voici le joli Mois de Mai

America — The Roving Sailor
Rose, Rose and up She Rose
Nottamun Town (MC-1128)

Unfortunately Miss Lund's English enunciation leaves much to be desired.

LEARN TO SKI

Twelve Ski Exercises with Illustrated Chart. Prepared by Walter Saxer. 3-10" discs in Set C-J7, \$2.50.

Musical accompaniments to help chase the boredom from self improvement. Saxer, who is one of the champion Ski trainers of Switzerland, has prepared this set of 12 gymnastic exercises which develop strength for good posture, poise, balance, and speed.

VOCAL RECORDS

John Charles Thomas (baritone in English)

David and Goliath (Malotte) with C. Hollister (piano) & **My Journey's End** (Foster) with orchestra conducted by Frank Tours. 12" disc, No. V-15736, \$2.00.

Associated Glee Clubs of America

Morning (Speaks-Baldwin) & **Visions** (Sjoberg-Balogh). 10" disc, No. C-427M, 75c.

INSTRUMENTAL RECORDS

Debroy Somers Band

Waltzing in Vienna. (Strauss-Somers). 2 sides, 12" disc, No. C-7358M, \$1.25.

William Primrose (viola) with Joseph Kahn (piano). **Caprice No. 24** (Paganini-Primrose) & **Ave Maria** (Schubert-Wilhelm). 12" disc, No. V-15733, \$2.00.

Leonard B. Smith (cornet) and **Frank Banta** (piano). **Bride of the Waves** (Clarke) & **Ecstasy** (Smith). 10" disc, No. V-26389, 75c.

SOCIETY SETS

A complete list of the available "society" releases. All sets are sold, on subscription, only as units; individual discs are not permitted to be sold separately. An album is included in each set without additional charge, except where otherwise indicated. The listing below is in alphabetical order by composers.

Organ Music of J. S. Bach

Vol. I—Fantasia and Fugue in G Minor; "Little" Fugue in G Minor; Preludes and Fugues in C Major, F Minor, G Major; Toccata and Fugue in D Minor. Dr. Albert Schweitzer. (All Hallows, Barking-by-the-Tower, Organ). 7-12" in Set CM-270, \$14.00.

Vol. II—13 Chorale-Preludes. Dr. Albert Schweitzer. (Ste. Aurelie, Strassbourg, Silbermann, Organ). 7-12" in Set CM-310, \$14.00.

Vol. III—Preludes and Fugues in C Minor, E Minor; Fugue in A Minor. Dr. Albert Schweitzer (Ste. Aurelie, Strassbourg, Silbermann, Organ). 7-12" in Set CM-320, \$14.00.

Bach 48 Preludes and Fugues Society ("Das wohltemperirte Clavier")

Played by Edwin Fischer (piano).

Vol. I—Preludes and Fugues Nos. 1 to 12.

Vol. II—Preludes and Fugues Nos. 13 to 24.

Vol. III—Preludes and Fugues Nos. 25 to 34. (Each Vol. 7-12" discs, \$17.50).

Vol. IV—Preludes and Fugues Nos. 35 to 43. 7-12" discs in Set VM-334, \$14.00.

Vol. V—Preludes and Fugues Nos. 44 to 48 (also English Suite No. 2, in A Minor played by Wanda Landowska (harpichord). (6-12" discs in Set VM-447, \$12.00).

Bach Goldberg Variations

Wanda Landowska (harpichord), 6-12" discs in a Society Album, \$15.00.

Beethoven Piano Sonata Society (32 Sonatas)

Vols. I & II (Out of print: no longer available).

Vol. III—Nos. 15 ("Pastorale"), 19, 31.

Vol. IV—Nos. 2, 14 ("Moonlight"), 26 ("Les Adieux").

Vol. V—Nos. 11, 20, 23 ("Appassionata").

Vol. VI—Nos. 18, 6, 8 ("Pathetique").

Vol. VII—Nos. 1, 10, 28.

Vol. VIII—Nos. 3, 17, 22.

(Each Vol. 7-12" discs in album, \$17.50).

Vol. IX—No. 12 ("Funeral March") and 21 ("Waldstein"). (6-12" discs in album, \$15.00).

Vol. X—No. 29 ("Hammerclavier"). (6-12" in Set VM-403, \$12.00.)

Vol. XI—Nos. 4 and 16.

(7-12" discs in album, \$17.50.)

Vol. XII—Nos. 5, 7, 25.

(6-12" discs in album, \$15.00).

Vol. XIII—The Diabelli Variations.

(7-12" discs in album \$17.50).

Vol. XIV—Six Bagatelles, Op. 126; Fantasia in G Minor, Op. 77; Rondo a Capriccio in G Major, Op. 129; Rondo in A Major, Grove's 164; Variations in F Minor, Op. 34. (7-12" discs in album, \$17.50).

Vol. XV—Seven Bagatelles, Op. 33; Für Elise; Menuet in E-flat Major; Variations in E-flat Major ("Eroica"), Op. 35. (7-12" discs in album, \$17.50.)

Beethoven Violin Sonata Society (10 Sonatas) (H. M. V. Series)

Vol. I—Nos. 1, 2, 3.

Vol. II—Nos. 4, 5, 6.

Vol. III—Nos. 7, 9 ("Kreutzer").

Vol. IV—Nos. 6, 10.

Fritz Kreisler and Franz Rupp. Vols. I, II, & III—7-12" discs, \$17.50, each vol. IV—6-12" discs, \$15.00.

Beethoven Violin Sonata Society (Parlophone-Decca Series)

Played by Simon Goldberg and Lili Kraus

Vol. I—Nos. 5 ("Frühlings"); No. 9 ("Kreutzer"). (7-12" discs in Set D-2, \$7.75).

Vol. II—Nos. 2, 6.

(5-12" discs in Set D-3, \$5.75).

Vol. III—No. 10, in G Major, Op. 96.

(3-12" imported discs, Nos. P-R20383/5, \$6.00.

Brahms Song Society

Vol. I—The Four Serious Songs, Op. 121 and ten songs. Alexander Kipnis (bass in German) with G. Moore (piano). 6-12" discs in Set VM-522, \$12.00.

Francis Couperin ("Le Grand")

Harpichord Works—17 Selections.

Wanda Landowska (Harpichord). 6-12" discs, \$15.00.

Delius Society

Vol. I—Paris; Eventyr; Koanga-Final Scend; Hassan-Interlude and Serenade; 2 Shelly Settings.

Vol. II—Sea Drift; Over The Hills and Far Away; In a Summer Garden; Fennimore and Gerda—Intermezzo. London Philharmonic Orchestra and Chorus conducted by Sir Thomas Beecham. Each volume 7-12" discs, in Sets CM-305 & CM-290, \$14.00 each.

Vol. III—Appalachia; Hassan—Closing Scene; Koanga—La Calinda; Imelin—Prelude. London Philharmonic Orchestra, B. B. C. Chorus, Royal Opera Choir, conducted by Sir Thomas Beecham. 7-12" discs in Set CM-355, \$14.00.

Handel Harpsichord Suite Society

Suites: Nos. 2, in F Major; No. 5, in E Major; No. 7, in G Minor; No. 10, in D Minor; No. 14, in G Major. Wanda Landowska (Harpsichord). 6-12" discs, in Set VM-592, \$12.00.

Haydn Quartet Society

Pro Arte String Quartet

Vols. I & II.

(Out of print: no longer obtainable).

Vol. III—F Major, Op. 3, No. 5; E-flat Major, Op. 33, No. 2; E-flat Major, Op. 64, No. 6; B-flat Major, Op. 71, No. 1. 7-12" discs in Set VM-525, \$14.00.

Vol. IV—F Minor, Op. 20, No. 5; E-flat Major, Op. 50, No. 3; C Major, ("Emperor"), Op. 76, No. 3. 7-12" discs in Set VM-526, \$14.00.

Vol. V—D Major, Op. 20, No. 4; F Major, Op. 74, No. 2; F Major, Op. 77, No. 2. 7-12" discs in Set VM-527, \$14.00.

Vol. VI—C Major, Op. 1, No. 6; E Major, Op. 54, No. 3; A Major, Op. 55, No. 1; G Major, 64, No. 4. 7-12" discs in Set VM-528, \$14.00.

Vol. VIII—B-flat Major, Op. 1, No. 1; E-flat Major, Op. 20, No. 1; B-flat Major, Op. 55, No. 3; B-flat Major ("Sunrise"), Op. 76, No. 4. 7-12" discs in Set VM-595, \$14.00.

Mahler: Das Lied von der Erde

Charles Kullman (tenor), Kerstin Thorborg (contralto), Vienna Philharmonic—B. Walter. 7-12" in Set CM-300, \$14.00.

Moussorgsky Song Society (14 Songs)

Vladimir Rosing (tenor in Russian) and Myers Foggin (piano). 6-12" in Set D-1, \$7.00.

Mozart Opera Society

Vols. I, II, III—Le Nozze di Figaro.

Glyndebourne Festival Opera Company—Fritz Busch. 17-12" discs in Sets VM-313/4/5, \$33.00 complete.

Vols. VII, VIII, IX—Don Giovanni.

Glyndebourne Festival Opera Company—Fritz Busch. 23-12" in Sets VM-423/4/5, \$46.00 complete.

Vols. X, XI—Die Zauberflöte.

Mozart Opera Society—Famous soloists, Chorus and

Berlin Philharmonic—Beecham. 19-12" in Sets VM-541/2, \$27.75 complete.

English Music Society

Vol. I—Henry Purcell: Nine 4-pt. Fantasia; Fantasia on One Note; The Golden Sonata; Catches—To thee, I gave her cakes; Aspiration—How long great God; If music be the food of love; I love and I must. International String Quartet, William Primrose, Isolde Menges, Purcell Singers, Kieth Falkne. 5-12" & 3-10" in Set CM-315, \$14.50.

Vol. II—Arnold Bax: See Reviews.

Scarlatti Sonata Society (20 Sonatas)

Wanda Landowska (harpsichord). 6-12" discs, in a Society Album, \$15.00.

Schubert

Die schoene Mullerin (Cycle of 20 Songs), Op. 25.

Gerhard Hüsch (baritone in German) and Hanns Udo Müller (piano). 8-12" discs in a Society Album, \$20.00.

Winterreise (Cycle of 24 Songs), Op. 89.

Gerhard Hüsch (baritone in German) and Hanns Udo Müller. 3-10" & 6-12" discs in a Society Album, \$21.00.

Sibelius Society

Vol. I—Symphony No. 5, in E-flat Major, Op. 82; Pohola's Daughter, Op. 89; Tapiola, Op. 112. London Symphony—Kajanus. 7-12" discs in Set VM-333, \$10.50.

Vol. II—Symphony No. 3, in C Major, Op. 52, London Symphony—Kajanus; Symphony No. 7, in C Major, Op. 105. B.B.C. Symphony—Koussevitsky. 7-12" discs in Set VM-394, \$12.00.

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(See also Reviews)

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(See also Society Sets)

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(See also Reviews)

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(See also Ballet Music)

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(See also Reviews)

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Richard Strauss

(See also Reviews)

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(See also Ballet Music)

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(See also Reviews and Ballet Music)

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son, with Chorus and Orchestra of the Metropolitan conducted by Pelletier. 12" No. V-15642, \$2.00.

Antonio Vivaldi

Concerto in D Minor, Op. 3, No. 11 (arr. Bach-Cortot) (3 sides) & Schumann: Fantasiestücke, Op. 12—No. 1, Des Abends. Alfred Cortot (piano). 2-12" in Set VM-573, \$4.50.

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Richard Wagner

(See also Reviews and Society Sets).

Die Fliegende Holländer—Overture (3 sides) & Tannhäuser—Einzug der Gäste (Grand March) Act II. London Philharmonic conducted by Beecham. 2-12" in Set CM-X107, \$3.50.

Die Götterdämmerung:

Act I—Hier sitz' ich zur Wacht; Act II—Hagens Ruf. Ludwig Weber (bass), Herbert Janssen (baritone), Chorus and London Philharmonic conducted by Beecham (recorded at actual performance, May 25, 1936). 2-12" in Set CM-X83, \$3.50.

Die Meistersinger:

Act III—Complete: See reviews.

Overture. London Philharmonic conducted by Beecham. 12" No. C-69410D, \$1.50.

Kirchenchor: Wach auf! and Preislied (complete). Torsten Ralf, etc., Royal Opera Chorus, London Philharmonic conducted by Beecham. 2-12" in Set CM-X87, \$3.50.

Parsifal:

Prelude to Act I; Good Friday Spell, Act III. Philadelphia Orchestra conducted by Stokowski. 4-12" in Set VM-421, \$8.00.

Act II—Amfortas! Die Wunde!; Act III—Nur eine Waffe taugt & Lohengrin: Act III—Mein lieber Schwan! Lauritz Melchior (tenor) and Philadelphia Orchestra conducted by Ormandy. 2-12" in Set VM-516, \$4.50.

Siegfried:

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Overture and Venusberg Music (Paris Version) and Prelude to Act III (Tannhäuser's Pilgerfahrt arr. by Stokowski). Philadelphia Orchestra—Stokowski. 5-12" in Set VM-530, \$10.00.

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Act III—Liebestod. Kirsten Flagstad with Orchestra. 12" No. V-8859, \$2.00.

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Act II—Complete. Lehmann, Fuchs, Klose, Melchior, Hotter, List, etc., with Vienna Philharmonic — B. Walter and Berlin State Opera Orchestra — B. Seidler — Winkler. 10-12" in Set VM-582, \$20.00.

Act I—Du bist der Lenz & Lohengrin—Act II, Euch lüften die mein Klagen. Kirsten Flagstad (soprano) with Philadelphia Orchestra conducted by Ormandy. 10" No. V-1901, \$1.50.

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MacLeish: Air Raid (Radio Drama), CBS Workshop. Reviewed on page 15.

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